should Educate Designers of Manufactures, as Well as Buyers, and Not Too Far Apart-The Metropolitan Has a Great Opportunity.

If the general plans formulated last evening by Sir Caspar Purdon Clarke, who will be Director of the Metropolitan Museum of Art after Sept. 1, and who arrived by the Campania yesterday, are adopted by the trustees-and there is little that they will be adopted-a great stimulus will be given both to the appreciation of works of art and to the manufacture of textiles, pottery, glass and other objects calculated to satisfy the esthetic taste. No longer will it be the custom of directors of American museums to treat the works of art as objects of reverence alone; on the other hand, copies, casts and reproductions will be freely furnished to manufacturers, and everything possible will be done to cultivate perfection in design.

A museum, Sir Purdon explained, plays a jouble part. It educates the public to appreciate good things and it educates the designers to give them good things. It must be a living institution in order to work out these two objects. There is no use of educating designers if there is no public o appreciate the designs. They had had an unpleasant experience in that respect n England, where at first the designers were ten years ahead of the public taste, and many manufacturers, employing the new designs, had financial difficulties To obviate this difficulty they had cultivated heir schools of design, thus enhancing public appreciation, and, in order to promote a correlative stimulus in manufacture, had gone to the pains of furnishing copies, casts and reproductions to manufacturers, the expense being taking out of the museum funds. The results had been most beneficial, both from the standpoint of art and that of trade. Sir Purdon said that he saw no reason why the same principle could not be applied as successfully in this

In South Kensington schools of design are connected with the museum, but Sir Purdon did not advocate the adoption of hat plan in this country for the reason that there was a risk of the museum becoming subordinate to the school of design. He would afford reasonable facilities to students of design within the museum, nothing.

Sir Purden hopes to see the Metropolitan Sir Purdon hopes to see the Metropolitan Museum of Art the greatest in the world, or at least the great American museum with other American museums worsing in connection with it or in subordinatios to it. Though he had not seen the Metropolitan Museum in twenty-one years, he knew in a general way the wonderful progress that had been made. Opportunities for development are greater here, he said, for the reason that the income of the Metropolitan far exceeds that of the South Kensington museum.

of the Metropolitan far exceeds that of the South Kensington museum.

The Metropolitan has an annual income of \$200,000 and receives annually large money benefactions in addition to gifts of collections; for South Kensington the Government gives only \$35,000 a year and there are no money benefactions, although, of course, many gifts of valuable collections. The South Kensington Museum was founded in 1855, and in the forty-nine years since that time. Sir Furdon said, the Greenment had expended but \$2,000,000 upon it, while the gifts of objects of art were worth \$7,500,000 at the cost price to the donors.

worth \$7,500,000 at the cost price to the donors.

In regard to American art Sir Purdon said he liked many of its accomplishments very much. If there was anything to criticise he thought it was due to a tendency to follow French rather than English masters. The original American art, denoted principally in landscape work, does not differ particularly, he thought, from the English. In fact the work of the two schools was very sympathetic. Some of the names to conjure with in England, Sargent and Whistler, for example, were those of Americans, and the present tendence of an analytic control of the stage, and she stepped behind tables and chairs, and even took refuge back of Mrs. Malaprop's flowing skirts.

Miss Jessie L. Fraser as Bob Acres had such a manly carriage that she immediately became a favorite. She got two huge boquets of American Beauty roses, and had five curtain calls in the second act.

Miss Bertha B. Ellison as Capt. Absolute by her presence of mind and quick wit saved several trying situations. In the middle of Sir Anthony Absolute's anger at his son, the Captain's, refusal to marry the girl of his choice, his Continental hat suddenly dropped from his head, and when is, perhaps, not less valuable, a steady. those of Americans, and the present tendency was to bring the ideals and workings of the artists of both countries into closer correlation. The side that most needs deeloping in this country is the study of

departure from England late in August. He is the guest of Robert W. De Forest, secretary to the trustees of the Metropolisecretary to the trustees of the Metropoli-tan Museum, at the latter's residence. 7 Washington Square North. Next Monday evening he will be entertained at dinner by J. Pierpont Morgan, at Mr. Morgan's residence. 219 Madison avenue. The trus-tees of the museum will be among the guests. The following evening Mr. De Forest will give a reception in his honor and here Sir Furdon will have an opportunity of meeting

De Forest and John Lane, the pub-Mr. De Forest and John Lane, the publisher, met the distinguished foreigner at the Cunard line pier. The Campania docked at about 4:45. Sir Purdon was one of the first to leave the ship and almost his first experience was an encounter with photographers. Doubting the propriety of posing for them, he referred the matter to Mr. De Forest, and it was only after long argument that the camera men carried their rgument that the camera men carried their coint. Sir Purdon was amiability itself point, Sir Purdon was amiability itself as he took the requested postures, held stendy and looked pleasant according to directions. But at the close he left the observation room with the remark:

as he stepped on the pier, as if the voyage had agreed with him immensely. He wore a heavy fur lined overcoat. He is about ooping gray mustache. In the evening gave out this formal statement: My present visit to New York is a very

"I feel almost like some celebrated crimi-

ample opportunity for such conference.

"As all my many friends on this side of the water know, my interest in art is very general and cosmopolitan. I am wedded to the art of no particular country, and interest, too, is quite as much on the

I should hope to see the museum in close th with every important educational itution in New York, including your

ibooks, as well as in careful labelling

am not a stranger to America or American institutions. I have many American ds. What pleases me and encourages most is the kind and hospitable way in h my election as director of the museum been treated by the American press. ofess I had no little hesitation in ac-

nt.

I think I appreciate the great opporate which your New York museum has der the presidency of so bread minded over of art as Mr. J. Pierpont Morgan, d my desire will be, with his assistance d that of his fellow trustees, and with cooperation of the America art public, looks the post of that opportunity."

MUSEUM'S NEW DIRECTOR HERE

Dermanently after Sept. 1. The remark of Mr. De Forest was I made in Sir Purdon's presence, and he did not deny it, but he was himself very guarded in his statements conflicer of the English Government, and accordingly cannot leave until his resignation is formally accepted by the Government.

accordingly cannot leave until his resignation is formally accepted by the Government.

Even now some of the English papers, even a conservative publication like the Manchester Guardian, are calling upon the Ministry to explain why a man of Sir Purdon's great ability and accomplishments should be induced by Mr. Morgan to leave a post at the head of a British institution. Sir Purdon has intimated to the Government, he said, a desire to leave and he raised no objection to a further statement by Mr. De Forest to the effect that it was understood that his resignation would be accepted and that he would devote the remainder of his active years to the task of developing the Metropolitan Museum.

The South Kensington Museum, with which Sir Purdon has been connected for twenty years, was founded in 1856 under the patronage of Prince Albert. In the early '40s British art, according to Sir Purdon, was in a most deplorable condition. Prince Albert saw it and evolved the School of Design out of the old weavers' school. The School of Design was conducted in connection with the museum, and the finest works of art in Europe were brought there to be analyzed and lectured upon. In 1851, under Prince Albert's encouragement, the first great international art exhibition had been held in London, and English artists made a sorry showing. It was most unfortunate that Prince Albert died before the next exhibition, in 1862, for then English artists more than compensated for their failure of the preceding decade.

The museum and the School of Design worked together in developing the manufacture of works of art, and though at first there were failures, the subsequent success of manufacturers was phenomenally there were failures, the subsequent suc-cess of manufacturers was phenomenally

In the South Kensington Museum, as erywhere, spurious works of art have tept in, creations artistically beautiful, crept in, creations artistically beautiful, but nevertheless copies rather than originals. It has been one of the chief cares of Sir Purdon, as director, to separate all works of art of doubtful authenticity and place them, properly labelled, by themselves. Sir Purdon explains the great difficulty of this work.

this work.

An object, he says, may be half genuine and half a copy with the copy so nearly perfect as to puzzle the most expert. In a chalice, for instance, the bowl may be original and the remainder copied. It is necessary to use the greatest care in examination. It will be his duty, Sir Purdon says, to make a rigorous inspection and close examination of the various works of art of all kinds in the Metropolitan Museum and separate from the real the false, if any there be.

In England the School of Design is a government institution and pupils are paid

government institution and pupils are paid to take courses of study in it. For the reasons above noted, Sir Purdon will not reasons above noted, Sir Furdon will not attempt to establish such an institution in connection with the Metropolitan Museum. In every other particular, however, it is believed that the new director will make use of the principles and practices employed by him with such signal success from both artistic and commercial viewrents in England. viewpoints in England.

#### SKIRTLESS GIRLS IN A PLAY. Normal College Students Appear in Sheridan's "The Rivals."

Not a skirt did the girl students wear who played the men's rôles in Sheridan's "The Rivals," given by the Normal College Dramatic Club in Carnegie Lyceum on Friday night for the benefit of the Normal lege scholarship fund.

The girls wore knee breeches, and stuffed their hands in their pockets as if they never had worn skirts. Their manly strides brought roars of laughter from the men who sat in the audience.

Miss May E. Wiley, as Sir Anthony Abso-lute, was the first male character to come on the stage, and she stepped behind tables

nly dropped from his head, and when is gallant son handed it to him he put it n hind side before.

Capt. Absolute handled his sword with

agility in the duel scene he had with Sir Lucius O'Trigger. Again the Captain won applause when he made love to Lydia Lan-guish, who was Miss Elma Smith, daughter of Mrs. Sol Smith

and gowns sold chocolate to the audience. ir Anthony Absolute.

urdon will have an opportunity of meeting | ACTRESS ELLIS JEFFREYS HERE. To Appear in "The Prince Consort" at the New Amsterdam.

> Ellis Jeffreys, the English actress, arrived here yesterday on the Campania. This is Miss Jeffreys's second visit to this country. She was here some years ago with John Hare's company.

> Since that time Miss Jeffreys has advanced in her profession, and this time she comes back at the head of her company. is to appear at the New Amsterdam Theatre on March 6 in "The Prince Consort." She plays the role of Queen Sonia, and she ught with her a stunning lot of gowns which she will wear in the play. Miss Jeffreys's principal stage gown is patterned after a gown worn by Queen Alexandra on state occasions. The material is cloth of silver with a full court train of Irish point lace and embroidered flounces of willow

"My present visit to New York is a very brief one for the purpose of becoming acquainted with the trustees, curators and staff of the museum and becoming generally familiar with its affairs.

green chinon.

Miss Jeffreys began her stage career with Sir Charles Wyndham in London. She has been in many important London productions, and for the past three years has been leading woman of the Haymarket.

has been leading woman of the Haymarket Theatre, London.

Accompanying Miss Jeffreys were Ben Webster. Kate Phillips, Lillian Mainwaring, Edith Cartwright and Herbert Sleath, all well known English players. Sleath is called the millionaire actor. He was here last year with Weedon Grossmith. Liebler & Co. manage Miss Jeffreys, and Arnold Daly will stage her play.

CARUSO NOT TO SING "FAUST." Had First Planned to Try the Role in

French-"Tosca" to Take Its Place. Signor Caruso has decided that he will not after all sing Faust at the Metropolitan Opera House as he had expected to at the last matinée of the season. It was first announced that he was to sing the opera in French, and as that later appeared too arduous, in view of his work during the season, he compromised by agreeing to sing an Italian Faust, reserving the other novelty for next season. Now he has decided not sing the part at all this year.

ordica was to sing Marguerite in the Italian performance. In place of the contemplated performance of "Faust" at the final matines "Tosca"

this point than the way the American espapers have spoken of my appoint
Mr. Conried has arranged a mixed pro
Mr. Conried has arranged a mixed pro
for the final evening subscrip-Mr. Conried has arranged a mixed programme for the final evening subscription performance of the present season a week from Friday, at the Metropolitan which will partake of the gature of another all-star programme. An act of "Gioconda" will be given, with MM. Caruso, Plançon, Giraldoni and Mmes. Nordica and Homer. Mmes. Sembrich and MM. Dippel and Goritz will sing the second act of "Die Fledermaus," which will be followed by "I Pagliacci," with MM. Caruso and Scotti and Miss Alten.

#### Your Life Insur-

ance. Experience shows that the business man commonly doesn't buy life insurance as he buys other things; he just takes it. Most men have not yet learned to select an insurance man with the care they use in selecting a doctor or lawyer or any other professional counsel in matters in which they are not ex-

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#### ART IN TWO EXHIBITIONS.

BLACK AND WHITE AND MANY COLORS IN TEN GALLERIES.

Etchings and Engravings of the Collection of Walter S. Carter and Rare Textiles of Vitall Bengulat's at the American Galleries - Some Fine Tapestries.

Two exhibitions of widely different character are open at the American Art Galleries, prior to public sales which are to be held in the galleries on the afternoons and evenings of the last three days of this week. As the charm of one is mainly in black and white effect and the beauty of the other is largely in color it might be said that the exhibitions were complementary; but in fact they are wholly distinct one from the other and will be viewed separately by collectors, although enjoyed alike by catholic art lovers, and what true lovers of rt are other than catholic?

The exhibitions fill the ten galleries of the American Art Association. They include masterpieces of engraving and etching from the collection of the late Walter S. Carter of Brooklyn and exquisite textiles belonging to Vitall Benguiat. Mr. Benguiat is put down as of Paris, but he is too well known in New York and other capitals to be given to any city. Where textile art of high excellence is to be had or where it is appreciated there is Vitall also. And this season he is back in New York with rare fabrics to challenge a public always ready to appreciate them.

Mr. Carter's collection of etchings and engravings in line, stipple and mezzotint is the fruit of many years of interested study, and includes examples of the work of four centuries. About 100 artists are represented. Between the information acquired in his own studies, his taste and the advice of safe guides among the purveyors of these classes of works of art, Mr. Carter was enabled to bring together a collection of a high and even order of merit. The enthusiastic Mr. Fitzroy Carrington, who prepared the catalogue and has feasted on black and white art these many years, declares that the collection is the best of the best. Two sentences in his preface are sufficiently descriptive and illuminating to

is, perhaps, not less valuable, a steady, broad minded survey of the whole range

of engraving and etching."

These observations imply an industrious weeding, which was done by Mr. Carter himself and has left the collection free from the frequent discouraging examples acquired in the pursuit of art, characterizing many collections that come into the izing many collections that come into the auction market. In the four galleries in which the more than four hundred engravings and etchings are displayed, they are arranged, so far as may be in groups representative of the respective artists, so that of the work of those who are to be so that of the work of those who are to be seen several examples may be studied easily and agreeably, each man by himself. Whistier occupies one end of the largest gallery. Rembrandt a large part of one of the long walls of the same room. Haden the side wall of a smaller gallery, and so on, with Meryon, Dürer, Masson, Müller, Bartolozzi, Bracquemond, Wilkie, Van Dyck, Waltner, Zorn, Gravesande and all the long list scattered about. Millet, Van Ostade, Pennell, Lefebvre, Lucas van Leyden, Marchi, Fortuny and Herkomer are in the list of those represented in one example each only.

It is almost useless to attempt to particularize in so inclusive a collection. It

ularize in so inclusive a collection. It is one to be seen by all interested. In the case of the Whistlers, the sale will be likely case of the Whistlers, the sale will be likely to present some figures that will be food for thought, for both here and in England this artist's etchings have been climbing of late to high prices. There are about sixty of them in the collection, most of them having the butterfly signature, and most of them, of course, well known.

The "Twenty-six Etchings," the Venice set, various nocturnes and other subjects, in fine impressions and different states, are represented here, and there is also the only

represented here, and there is also the only still life ever done by Whistler. Among the Rembrandts is the "Hundred Guilder Print," "Christ Healing the Sick," in the second state. There is a very fascinating landscape, artist's proof on vellum, by Chauvel, after Daubigny's "Solitude"; a print by Dixon in the first state after Sir Joshua's "Nelly O'Brien"; and a first state proof before all letters by Müller after the Sisting Madonna among the many arms. istine Madonna, among the many exam-

Benguiat's velvets, tapestries, brocades, laces and embroideries of wondrous splendor, fascinating intricacy, or mellow charm are largely work of the sixteenth, seventeenth and eighteenth centuries. them are some curious embroidered pic-tures, old lamps in repoussé silver and other church relics. A rare Venetian Gothio portiere of red cut velvet tells a story of ancient splendor and riches. There is an Italian Gothio red cut velvet cope, adorned in eight panels with the Virgin and Child in eight panels with the Virgin and Child

A Spanish Gothic wall hanging of red veluet and cloth of gold is described as once adorning the walls of the Alhambra. There is a Genoese cut velvet Jewish altar hanging with ornamental Italian needlework. A rare coverlet of old Venetian lace with male and female figures and animals worked in the design fills a case by itself, and nearby is a rose point de venise coverlet from Versailles, with a design of scrolls and leaves.

Among the needlework pictures is one after Teniers. A Roman missal of the eighteenth century is bound in red velvet with rococo ornamentation. A Flemish tapestry pictures Joseph's recall of his brothers when the charge of stealing the silver cup was made. silver cup was made.

Church Plans Anniversary Celebration. The Methodists of Greenpoint are planning a big celebration in honor of the fiftyeighth anniversary of the founding of the First Methodist Episcopal Church on Man-hattan avenue, between India and Java streets, which occurs on Feb. 26. Promi-nent men have been asked to be speakers on this occasion. The church is one of the

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## Broadway & 19th Street

LIVE TOPICS ABOUT TOWN.

"Hotel proprietors seem to be easy for persons who want to borrow money," said the manager of a large hotel the other day. "I believe we get stuck oftener than any other class of business men.

"Why, there's a row of 1. O. U.'s that I never expect to realize anything on," he never expect to realize anything on," he continued, as he opened an account book and ran his fingers down over the columns. I guess it's because we are accustomed to accommodating people that makes us such easy marks. Our friends, or those we think our friends, come around and want to borrow something, and somehow or other we always accommodate them. There's about \$75,000 right there, and I don't believe I'll ever get a cent of it. I know of more than a dozen in the same business who have been hit as heavily."

At a fire a few nights ago a half frozen reporter asked a battalion chief to take a drink to warm him up.

"I will have some whiskey," replied the fireman, "but I won't drink it." The reporter led the way to the back room of a saloon and ordered whiskey The fireman never made an attempt to raise his glass to his lips.

"I'll hold my coat collar back and you pour that down the back of my neck," he said. It soaks into my flannels and does me more good than if I was to put it in my stomach, and it's a heap sight less danger-ous."

"Oh, this isn't a new wrinkle," said the fire chief. "Some firemen pour whiskey down the back of their neck and some put it in their rubber boots. Both ways are good, but I like mine on my back. It's an old trick of firemen when they get very cold. Of course all firemen don't take their whiskey this way. It would be a good whiskey this way. It would be a good thing if they did.

Sergt. Eggers, who is the boss of Com-missioner McAdoo's private detective squad, is making a fine crop of enemies for himself. Every time he raids over a captain's

head he makes a new enemy. "If Eggers wins a captaincy," said a captain over whose head a raid has been made, "he will come out of this mix-up all right. If he is not made a captain, it will be a shame what the captains will do to him when he is put back on desk duty again."

in very cold spells from the freezing of their goods. Bottles of pickles and sauces freeze up and split, and fruit and vegetables are ruined by the frost. As the whole market cannot be heated, the dealers do the best they can by heating small areas in their own stands. Those who have big in their own stands. Those who have big glass showcases fight the cold by keeping lights burning in them day and night.

One of the fruit stands on the outer tier has been brilliantly lit up everynight the last week or two, and one night a group of men stood around it in the early morning hours enjoying the capers of a big brown rat, which apparently had no other business in view than to get warm. He loped around among bananas and nuts and apples with absolute indifference. He never even with absolute indifference. He never even with absolute indifference. He never even nibbled at them. He spent most of his time just under the incandescent light, where the heat was strongest, with just an occasional frisk around the glass cage to show how active he was.

The crowd outside disturbed him very little. Only when a man would tap on the glass would he make a jump for his hole, but ever then he never went into it. He

but even then he never went into it. just stood and waited for developments. When nothing happened, he came back under the electric light again.

"A job in one of the West street places isn't as bad as it looks," said yesterday a saloon man who was graduated from the river front district. "There are rough characters there, to be sure, but the great majority are easy enough to get along with if only you use them right. Their can stand much more liquor than the ordinary workingman's, and for some rea-

son or other, perhaps because they get scant courtesy in most places, they are remarkably appreciative of a kindness.

"The seamen especially have long memories when one does them a good turn. Toward the end of their shore leave, when the memory is goon it doesn't do not be the memory is goon. Toward the end of their since leave, when the money is gone, it doesn't do any one any harm to give them a little liquor, which doesn't cost much; a little free lunch, which they might as well have as any one else, or a bed, which costs nothing at all. It may be a year or two before those seamen come around again, but when they do you can be pretty certain they will bring something that the customs officers know nothing about and that often is much more valuable than the donors think."

Among the signs of the times is a legend on Barclay street which says that "the upper part of this building" is to let. Things have indeed come to a standstill in this town when that particular place has to shut down business. The old house, and it is now among the oldest in the lower part of the city, has been perhaps the gam-bling house with the longest history in the city. One of the most notable incidents city. One of the most notable incidents of that history, perhaps, was the way in which the big fortune that Mattie Dancer made there was distributed after his death to churches and church charities by his daughter. Now the green blinds so shut in will be opened to vulgar trade!

A clerk from a well known law firm went into a downtown drug store the other day and said:

"Can you let me have a piece of ribbon such as you tie around cologne bottles? You see, there's a nice old lady in our office who has just made her will and we want to tie it up in style."

"I thought lawyers used red tape," said

"Oh, red wouldn't do at all in this case."
said the lawyer's clerk gravely. "Haven't
you heliotrope or perhaps mauve?"
In a few moments the ribbon was brought forth, and the young lawyer went away

### BOSTON ORCHESTRA HEARD.

EUGEN D'ALBERT PRODUCES HIS SECOND PIANO CONCERTO.

Proves a Masterpiece of the Commonplace—Orchestral Numbers From the "Barber of Bagdad"—The Rimski-Korsakow Sulte-Gericke Conducts.

The fourth afternoon concert of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall in the presence of a considerable audience. The sole performer of the occasion was Eugen d'Albert, who appeared in the dual capacity of pianist and composer. The work which he offered was his own second piano con-

certo, opus 12, E major. Like his first piano concerto, this is in one movement and discloses a laborious design with community of theme, harmonic sphinxes, rhythmic developments and all the other paraphernalia of the organic unity The work begins with an allegro, and the orchestra proclaims the first principal theme, leaving to the piano the announcement of the second. Both are

nouncement of the second. Both are vigorous and declamatory.

There is a cantabile theme, given out by both orchestra and piano, but the other two are the chief materials of the composition. The programme book contained a condensation of the composer's own analysis of the concerto. Twenty years ago this would all have been reprinted in to-day's papers; but criticism is not so ingenuous as it was. The town does not need a primer every day now.

genuous as it was. The town does not need a primer every day now.

It is enough to say that Mr. d'Albert employs his themes to manufacture a slow movement, a scherzo and a finale, and the greatest of these is scherzo. Of the other three movements it is imperative to say that they are ejaculatory in material, spasmodic in workmanship and in the solo part often foreign to the idiom of the piano. Thescherzo, however, is thoroughly "claviermässig." It sounds and it plays. It lies under the fingers and does not seem to be borrowed from the orchestra.

The concerto as a whole is a masterpiece

The concerto as a whole is a masterpiece of the commonplace. It is packed with shopworn ideas from the old curiosity shops of Brahams and Liszt. Mr. d'Albert

in his show window, where they look much like some of the antiques in the Fourth avenue shops. The composer played the piano part with great gusto, and in the scherzo with splendid virtuosity. His tone was generally dry and pedagogic and his style scholastic. In the scherzo, however, he took a recess and sported joyously.

The orchestral numbers were the overtures to Peter Cornelius's "Barber of Bagdad"—an opera of blessed memory—the Berlioz orchestration of Weber's "Invitation to the Dance," and Rimsky-Korsakow's delightful "Schehrazade" suite. The Cornelius overture is seldom played and was welcome It is a charming little work, and Mr. Gericke conducted it with appreciation.

appreciation.

The Rimsky-Korsakow suite gave the orchestra an opportunity to disclose the fullest beauty of its tone and phrasing. The performance was the acme of mel-lowness, golden quality, smoothness and symmetry. Mr. Gericke is a master in works of this kind and he has the right

#### YESTERDAY AT THE OPERA. Tannhauser" Finishes Mr. Burgstaller

and Mr. Dippel Finishes "Tranbauser." A strehuous week at the Metropolitan Opera House came to a conclusion vesterday with two performances. In the afterde Macchi instead of Mmc. Nordica as Valentine. The part proved to be better suited to this singer's voice than any other rôle in which she has been heard here. Her voice is not one of natural beauty, but outdoor life gives them a physique which its best qualities are displayed in the upper levels and in excited utterance. Hence in some of Valentine's scenes she was able to be at least vigorous.

The other members of the cast were the same as heretofore. Mr. Caruso has gained in freedom in his Raoul, but he still shows a certain amount of timidity in the music Why a singer who can reach high D should deem it necessary to transpose some of this music downward is a problem which he alone

Mme. Sembrich sang Marquerile di Valois in her customary artistic style, while Messrs. Scotti as De Neversand Plançon as St. Bris. provided that element of gallantry and chivalresque bearing which some other gentlemen in this cast neglect. Mr. Jour-

gentlemen in this cast neglect. Mr. Journet's Marcello continues to be the most conventional feature of the season's presentation of Meyerbeer's solemn work.

In the evening "Tannhäuser" was given under difficulties. Alois Burgstaller was scheduled to impersonate the wandering knight; but he was suffering from a cold and tried to get himself excused. Mr. Dippel, the only substitute, was also indisposed and Mr. Conried prevailed upon Mr. Burgstaller to make the attempt. He struggled through the first act and then gave up. The telephone summoned Mr. Dippel,

The telephone summoned Mr. Dippel, who consented to appear, after learning that the opera could not go on without him. There was a long intermission between the first and second acts. The audience became impatient and endeavored by frequent bursts of applause to coax the curtains apart. Finally Max Hirsch appeared and made the necessary announcement, which was received with relief. Mr. Hirsch said:

Hirsch said:

"Ladies and gentlemen: Mr. Burgstaller has been attacked by hoarseness and finds it impossible to finish the performance. Mr. Dippel, however |continued applause|, has consented to go on, although he is himself indisposed. He is now in the dressing room being prepared. We ask your kind indulgence." [More applause.]

This was regarded as a happy delivery. The other features of the performance were Mme. Ackté's hard and unsympathetic Elisabeth, Miss Fremstad's luscious and vocally opulent Venus and Mr. Goritz's rocally opulent Venus and Mr. Goritz's

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IN SOCIETY.

Exclusive patterns,

The Metropolitan Club will give one of he many Washington Birthday entertainments. A number of dinners are also on for

It is thought that there will be many prominent New Yorkers at the capital for the inaugural ceremonies. Houses have been rented, furnished, at extravagant rates, for the week. Mr. and Mrs. Pierre Lorillard, Jr., will have their house filled with Tuxedo friends and the Pinchots, Enos, Harrimans, De Kovensand others will entertain house parties. Senator and Mrs. Depew will be among the entertainers.

Mr. and Mrs. M. Orme Wilson have given some of the notable affairs of the season Their St. Vleantine's party, on Tuesday night, when they entertained about ninety persons at a dinner, which was followed by vaudeville, with extra guests, gave an op-portunity to those who attended to appear again in costumes and with powdered heads, as at the Hyde ball Mrs. Wilson wore an effective costume of violet and yellow silk and velvet, with pansy head dress of corresponding bues, handpainted and embroidered with crystals.

Among those sailing on the Kronprinz for Europe next Tuesday, Feb. 21, are Mrs. Hermann Oclrichs and Henry F. Shoemaker and his débutante daughter, Miss maker and his debutante daughter, who travel on the Continent before going to London for a few weeks of the season. Mr. and Mrs. J. Laurens Van Alen, who also sail on Tuesday, will probably return for the Newport season. Mrs. Robert Winthrop, who sails on Wednesday, Feb. 22, will visit her daughter in Constantinople.

Miss Ruth Sands, younger daughter of Mrs. Philip J. Sands, sailed for Europe yesterday with Mrs. Henry Duncan Wood of 58 West Fifty-first street. She will re turn in June. Miss Sands was maid of honor for her sister, Miss Alice Kennedy Sands, at her wedding with Edgar M. Church at All Souls' Church on Wednesday after-noon. She and the two bridesmaids were noon. She and the two bridesmaids were on the occasion pretty gowns of apricot crepe de chine, trimmed with silver lace. Mr. and Mrs. Church are off for the South on a wedding journey of several weeks. They will live in Spruce street, Philadelphia,

Dr. and Mrs. Arthur Lawrence Holland who are are now at Palm Beach, Fla., where they will pass their honeymoon, will live in this city on their return. The wedding of the couple was celebrated last Wednes-day at the home of the bride's mother, Mrs. Charles Wells Small, near Cambridge, Md. Holland was the widow of the Count

Mr. and Mrs. Henry Coleman Drayton the latter nee Knower, are with their relatives in London. Mt. and Mrs. G. Ogilvy Haig, Mr. Drayton's stepfather and mother gave a dinner for them on Thursday night. Both the Draytons and Haigs will visit Mrs. Astor when she reaches her apart-ment in Paris. Mrs. Astor will sail for Europe on Shrove Tuesday.

Mr. and Mrs. Gustav Amsinck are about to take possession of the house on the northwest corner of Forty seventh street and Madison avenue. It has been entirely reconstructed. Mr. and Mrs. Amsinck have been much at the opera this season and were among the guests at the dinner given by Mr. and Mrs. George R. Schieffelin on Friday night for their son-in-law and daughter, Mr. and Mrs. J. Bruce Ismay.

Lord Charles Beresford will soon be here again for another visit. Lady Algernon Gordon Lennox, who received a deal of attention here on a previous visit, salls from England this week with her daughter Ivy. The Duke of Newcastle will be over again for a long stay somewhat before

Mrs. Edith Hawley Williams is now at her country place at Massapequa, L. I., and she and John Van Schaick Oddie, who are to be married on Feb. 28, will return there after their wedding journey. The cere-mony will be performed at the home of the mony will be performed at the nome of the bride's brother-in-law and sister, Mr. and Mrs. T. Halsted Myers, 54 West Fiftieth street, at 4 o'clock in the afternoon by the Rev. Dr. Ernest M. Stires. She will wear a white lace gown over chiffon and satin, covered with flounces of real lace, with hat to match, and will be unattended. Only relatives and intimate friends will witne the ceremony, which will be followed by a

Henry E. Hawley, who lived in Thirty-third street until the Waldorf was built. She was married a dozen or so years ago She was married a dozen or so years ago to Coleman Gandy Williams. The bride-groom-elect is a son of the late John V. S. Oddie, who for years was secretary of the New York Yacht Club. Mr. Oddie was the best man for his brother, Harold Hoyle Oddie, at his wedding with Miss Helen Marion Thain on Nov. 26. He will give his bachelor dinner at the New York Yacht

Mr. and Mrs. William Scott Pyle of 3 East Fifty-third street will give a theatre party. followed by a supper at Delmonico's, on Friday night for their débutante daughter, Miss Mary Vanderbilt Pyle. On Feb. 10 Miss Pyle's aunt, Mrs. Charles W. McAlpin, gave a dance for her at the Metropolitan Club Annex.

The wedding of Miss Sara Alice Lund and

Drink NEW YORK BOTTLING CO.'S LUDIN-BAYNER-BOLEN & BYRNE High Grade GINGER ALE and OTHER Carbonated

James Kilborn Hyde will take place next Thursday at the home of the bride's parents, Dr. and Mrs. Frederic A. Lund, 512

THIRST QUENCHERS

EQUAL TO IMPORTED. 40 YEARS' TEST

One of the several affairs on for Thursday night is a dinner dance to be given by Miss Beatrice Kinney at Sherry's. Miss Kinney is a daughter of Francis S. Kinney of 19 West Fifty-fourth street and one of the great heiresses here.

Mr. and Mrs. Henry Stuart Fleming of 14 East Sixtieth street have selected of 14 East Sixtieth street have selected Feb. 21 and 28 as days on which to receive the congratulations of their friends on their recent wedding. Mrs. Fleming, née Caroline Marie Pelgram, will be assisted in receiving on Feb. 21 by her sister, Miss Ethel Pelgram, Mrs. F. Luis Mora, Miss O'Brien, and Miss Cole Mrs. A. B. Wentzell, Mrs. Edgar Van Etten, and Mrs. George Carter will receive with her on Feb. 28. The young couple are just back from a wedding journey to New Orleans and Nashville.

the past week were those given by Mrs. Richard Gambrill and Mr. and Mrs. Charles F. Hoffman on Thursday night; by Mr. and Mrs. Berkeley Mostyn, Mr. and Mrs. Cleveland H. Dodge and Mr. and Mrs. George R. Schieffelin on Friday, and by Mrs. Francis Burrall Hoffman last night. Burrall Hollman last night. Mr. and Mrs. Herbert Sanford Carpenter

Among the many handsome dinners of

of 776 Madison avenue will give a dinner and theatre party to-morrow night for their daughter, Miss Cora Carpenter. Mr. and Mrs. Henry A. Barolay give a theatre and supper party to-morrow night for their daughter, Miss Mildred Moore

Mr. and Mrs. Henry C. De Rham are back from their wedding journey, and Mr De Rham's mother, Mrs. Charles De Rham, Jr., gave a tea at her home, 24 Fifth ave-Jr., gave a tea at her home, 24 fifth avenue, on Friday afternoon, when she presented the bride to her numerous friends. Mrs. De Rham is a granddaughter of Longfellow, and the recent nuptial event was celebrated at the old home of the poet at Cambridge, Mass. She is a cousin of Frederic W. Longfellow, who since his marriage with Miss Julia Livingston Delagical of the pages his horne at 791 Madison field makes his horne here at 791 Madison.

#### field makes his home here at 791 Madison

Adams-Little. The marriage of Miss Julie Caswell Little yesterday afternoon at the Church of the Blessed Sacrament, Seventy-first street and Broadway. The Rev. Matthew Taylor officiated. The bride is the only daughter of Mrs. W. Caswell Little of 372 West End avenue, and a reception was held there after the ceremony. The maid of honor was Miss Eleen Adams, and the bridesroom was attended by his cousin, Thomas Evarts Adams. The ushers were Messrs. William H. Gelshenen, Robert Monks, W. Herbert Adams, George C. Little, Russell Marston and Philip Coudert. The bride was given away by her brother, James C. Little. yesterday afternoon at the Church of the

The wedding of Miss Marguerite Henckel The wedding of Miss Marguerite Henckel and Malcoin Burrell Falletook place yesterday afternoon at the home of the bride's mother, Mrs. L. Reynold Henckel, 49 West Fifty-seventh street. The ceremony was performed at 4 o'clock by the Rey. William Mercer Grosvenor, rector of the Church of the Incarnation, and the bride was given away by her uncle, Dr. George E. Monroe.

The Misses Emma Henckel and Jane Rutherford Faile, sisters of the bride and bridegroom, were bridesmaids. Kenneth Faile attended his brother as best man, and the Messrs. Daniel C. Sands, Jr., James Alker, Chester Lawrence and Robert L. McGusty were ushers.

Will Not Indict Klaw & Erlanger.

CHICAGO, Feb. 18.-Indictments, it is reported, will not be sought against Klaw & Erlanger, owners of "Mr. Blue-beard," in connection with the Iroquois Theatre disaster. The reason assigned is and had no direct connection with the equip-ment or management of the playhouse

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Leto

Schmitt Brothers, 40 East 23d Street.